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My dear Sir

Your Music has been a feast to me - my two friends has made me think & speak to Purcell - you have very fortunate in finding such an Librettist - found I am speaking of the Song) it is certainly a very fine subject - the originality of your Music to the Text struck me more than the excellent and even learned Harmonies - one thing strikes me as wanderful - that the Accompaniment is made for mind & sometimes is independant and even interupts the subject - a well managed accompaniment should be to assist the Theme - and by adorning it not hide it - Since I came to Italy I have been more convinced that the Accompaniments to a Song should be very simple - Are not Mozarts - perhaps Haydn's are not in such a good taste - they are too complex - Your Song in this respect has too much the character of a Symphony or Overture - look at Purcell in his Songs - and you will find that he does not put forth all his Harmonic strength - it strikes me that the Symphony or Chorus is where all this knowledge is to be shown - but a Song is to be beautiful in its Simplicity - I sometimes think that a Musician might be very original by writing quite in the early simple Style - because that Style is little understood - and would be as in the works of a Modern Composer - In Painting it is so - and it is the most difficult thing to acquire - all the effect produced by learning in the Art - such as great knowledge of the Mechanism - violent contrasts and strong expressions are easily produced and are what all can and do produce - but to do that gentle Loveliness of expression - touching most by Simplicity - and that Simplicity always touching the Heart - This is the true thing - and what few and none but those who by great striving against the ostentatious display of their knowledge - can produce - yet these are the Works that all love - that belong to all ages - that are the chief works in any Art - Where they address themselves to the heart and not the Head - of this find in the 9th Music in Iphigenia - in which there is as much as the Play - nor the play would not be endured without

I know my dear Tom I am saying all these things because I know it is the case with your Musicians to make your beautiful present only for your own comprehension—its highest parts—I have heard Musicians contemptuously say that the Fugue is a thing and many other parts of fine Music that were never meant to be relished but by those very learned in the Science this must be a mistake—it cannot be good if it does not affect those who may be ignorant of the Science and get those very great pleasures of the finest kind are Haydns Symps—they affect all—the unlearned and learned equally—they are subjects on them for the delight of the most common mind—yet are not less estimated by the Musicians—nay I would venture to say that were we to have the real reason of their admiration it would be their quality of striking all of us there

You must tell me if you know the Gentleman who wrote this fine Song—Mr Brown seem'd very much struck with it—if you do know him personally I would advise to set the highest value on his assistance—for he is man not only of Genius but of great hastey Taste—I am most anxious to hear that you do know him—pray tell me about the Oratorio—the subject—how it is divided—and send me some lines from it—I rather like than not this Jealousy of your Brother Fiddle—it shows me that there is something to be jealous of—conduct yourself modestly and quietly and they can never break out in fresh rupture—Mr Brown is painting of the Opera—it will be a very fine one—Jan^y 9^th So now I have had my say about you—I wish to say something about my Self—first I have been rather ill from a Cold which brought on a Jaundice—now the Gentleman is gone and I am nearly recovered, for I have such a fine fellowship in my good friend Mr Brown—who is living in my house—we cook and are completely at home—perhaps this has tended to keep away those horrid attacks of indigestion—which have reign'd since October heretofore—in my Painting I have made great progress Thank God owing to my journey to Venice—my large picture of Alexander is just completed—and I think I am to be liked—it has been a great labor—the subject I mentioned for my next is Lorenzo di Medici—I much give up for the

pursuit I have not been studying a long time and got to a[n] [illegible] knowledge of the most difficult and essential parts of Painting - when I painted the Alcibiades I found myself so deficient in almost every point that I have since set to work most seriously - I felt that my pension was given me for this purpose and that altho' I could paint pictures and be getting on yet I was determined to make myself equal to the execution of works with facility - You know too well what difficulties I have had in being my own teacher in such a difficult pursuit - and perhaps had it not been for this pension I never could have acquired the experience necessary in the Art - But now I've done - I am satisfied - my object is now to make my way into the World - by finding out what I can do to charm the Public, or rather to have my pictures always bought - This is cause of my changing the subject of my next picture - I have found the truth of what I have been saying to you about - Music - my pictures must touch heart - and all the fine Academical [illegible] and things without sentiment will take - so now I have chosen my Subject - of a Mother & Child - they were employed in making Wreaths - the Child pattering flowers had strayed to the very edge of a Precipice - when had the Mother spoken must they have reached forward - the Infant would have dropped - the Mother in this dreadful moment shows her bosom and the Infant involuntary reaches to her - I shall have in this picture a beautiful Landscape - Landscape I have become much taken with and intend to devote next Summer to it - my Father will be pleased to hear this - he will soon have the trouble to put another picture in the same Frame for me - but I know he will be glad to do it - it is the Greek Shepherd saving the Lamb from the Wolf - it has been long finished - and I now send it for the R.A. to see - they say will me to send a picture within 2 Years - Mr Cook the R. A. has visited me many times - and the other day (in my absence) told Mr [illegible] that I should certainly be one of the greatest English Artists - and he said this without hesitation - this has given me courage as Mr Cook is a

[illegible] going together to begin the Picture — how shall I begin to [illegible] me about dimensions — I dare say this Winter I shall want [illegible] order to paint a picture — Lord give us Grace while we live [illegible] for Christmas day — both the words and Music are mine — but if you like to try your Master hand on — Mind the Bass in the drunken man's roaring — except when he speaks — so now my dear Tom Good bye — and may God bless and preserve you — Your affectionate Brother Joe —

[illegible] Thomas Lowndes
[illegible] Street Covent Garden
[illegible]

LONDON

ALTHOUGH [illegible]

P. 23
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1824

Cold Pig — cold Pig
For this said drunken Rascal won't get up this Morning
Cold Pig — cold Pig
Out of bed Sir this instant we give you fair warning
What time was he home? — I forget what he said
But just about six? half alive and half dead
If you'll mind his heels — why then I'll mind his head
Now throw on the water — but mind don't wet the bed
Lord no not so more Punch — you're a jolly good fellow

Why Lowndes I am drunk — why I surely see two
Is it you Bob? or you Joe! — or Dick is it you?
But the Punch take away now — O! do do do do
And say if you're both one — or one of you two?
Cold Pig — cold Pig
Lord what a Pig
Lord what a Pig
I'd rather not take any more — no more [illegible]
Up — up or we'll give you [illegible]

Give him some more
I find it a bore
Lowndes I beat all [illegible]
I find it enough